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THE END OF THE SEASON.

WRITTEN FOR THE NEW YORK CLIPPER.

Now the nymphs of Spring are peeping
O'er the hedges slyly creeping—
Peeping,
Creeping,
Heralding the advent sweet
Of Dame Nature's loveliest maiden,
With her treasures heavy laden,
Comes she blushing, laughing, smiling,
Casts them down at Summer's feet.
Trailing vines adorn the hedges,
Dashing cataracts from the ledges—
Hedges,
Ledges,
Never resting night or day.
See her dainty graceful fingers,
Where a trace of Winter lingers,
Defly fancifully painting
Springtime pictures bright and gay.
Hear her laughter, light and airy,
Naughty, saucy little fairy—
Airy,
Fairy.
Quickly glancing here and there—
Here, the violet's stealthily coming;
There, the wild bee's tuneful humming;
Perfumes—her's alone—she wafts us
On the limpid balmy air.
All around is joy and gladness,
But within me there is madness—
Gladness,
Madness.
For the season's almost gone,
And not a solitary clinking
Of a dollar now is chinking
In the pocket of the heavy
Winter ulster I have on.
Here I'm in the "Wild and Woolly,"
And they say that it is fully,
Woolly,
Fully,
Fourteen hundred miles or more
To the city my heart yearns for,
And with wild impatience burns for
With a tender, passionate longing
I have never felt before.
Stay your antics, oh, ye maiden!
With the Spring time "props" a laden—
Maiden,
Laden.
Prologue to the Summer gay,
I dreamed of going back in splendor,
But my wealth lies in a tender
Recollection of the shekels
Unto which we did not play.

ISABEL LEWIS.

THE AGENT'S DREAM.

WRITTEN FOR THE NEW YORK CLIPPER.

I was doing the advance for the popular attraction known to the amusement loving public as "The Triple Star Alliance." I had prided myself on the excellence of my work, which I knew, from sundry letters received from my employers, was not appreciated, as business had not been up to their expectations. It was through no fault of mine, as I knew better work had never been done "ahead of a show," but there was that lack of appreciation for my efforts which all fellow craftsmen will understand.
On one occasion I was going to Nevada, a one night stand we were to play. I was musing on the vicissitudes and disappointments of my arduous occupation, when the train drew up at my station. As the train stopped I heard the inspiring strains of a brass band on the station platform, who were playing "Hail to the Chief."
Putting on my coat, I was leaving the car, when I was stopped on the platform by a delegation, and the spokesman, uncovering his head, accosted me: "Mr. De Cherito, I, in my humble capacity as Mayor of this city, do, on behalf of our citizens, extend you a most cordial welcome, not only as representative of 'The Triple Star Alliance,' but also as a tribute to your worth as a man of genius, a gentleman of culture and refinement, and to your superior mental endowments, and we feel it an honor to be permitted to grasp by the hand a man who is capable of the exercise of such diplomacy and judgment as you have shown. Your fame has preceded you, and while you stay with us it will be our endeavor to pay you the homage you so richly deserve."
I replied in a few well chosen words, which were received with cheers from the large concourse of people. I was then led by the Mayor, to the music of the band, over a tapestried, flower strewn walk, to a handsomely decorated open carriage, drawn by four richly caparisoned coal black horses. The band preceded the carriage, which was surrounded by a glee club, consisting of twenty beautiful young ladies, who discoursed sweet music as our procession moved through the principal streets of the city.
Arriving at the leading hotel, I found the entire fire department and local militia in full dress uniform, who formed a double line, through which, amid deafening cheers, I was led by the Mayor and accompanied by his suite to the parlor, where I was introduced to the leading citizens of the city, who were waiting to receive me.
After a brief but pleasant reception, dinner was announced, and I was seated at the head of the table, and graced a sumptuous banquet, which was served to the inspiring strains of an orchestra. The dinner passed off pleasantly, with wine, jest and song, amid which I was the hero of the hour.
The local manager of the theatre, after dinner, begged a few moments of my time, and informed me that my attraction was finely billed, the newspapers full of the coming event, and handed me the morning paper with a ten column interview, with a biography and picture of myself, which occupied nine columns and three quarters. He also informed me that the entire house was sold for our engagement, and that standing room was selling at a high premium. Also, that it would be the greatest social and theatrical event in the amusement annals of the city.
I spent the afternoon receiving calls from the leading citizens, opening perfumed notes from belles of the city, and drinking wine with the elite.

In the evening I attended a grand ball and fireworks entertainment given in my honor, and was worn out, refusing to dance with the multitude of fair ladies who craved a place on my ball programme. I was in the seventh heaven of delight, when suddenly the lights went out, and I was called back to earth by a touch on the shoulder, and a voice saying: "Young feller, you've gone by your station; you'll have to walk back five miles." It was the conductor waking me from my dream.

OWEN FERREE.

MARIE MADISON.

The bright young actress and promising playwright whose portrait we present this week is a native of Cincinnati, O., in which city she received her education and resided with her parents (Mr. and Mrs. Fleishman) during her early girlhood. At a tender age she became enamored of the stage, and on Aug. 29, 1880, she made her first appearance, playing Mrs. Mapleson in "Our Candidate" with Harry G. Richmond's Co., at the New Coliseum

her first tour as a star, under W. M. Paul's management, making her stellar debut Feb. 4, 1886, in Illinois. The repertoire comprised "Joah Whitcomb," "The Lucky Ranch," "The Streets of New York," "Kathleen Mavourneen," "Inshavogue," etc. The tour closed at California, Mo., three months later, and Miss Madison then accepted a brief engagement in "The Pavements of Paris," with Henry J. Belmer's Co. After that she went to Chicago, and started on another starring tour with W. W. Bittner and the Gaiety Theatre Co., opening in November,



The Only Thing Left to Do.

"Sir," he said, as he stalked into the clergyman's study, "you are the man who tied the knot, I believe."
"I beg your pardon," said the clergyman, looking up from his sermon.
"You performed the marriage ceremony for me, didn't you?"
"Yes, certainly, Mr. Willings. What, may I ask—"
"Then you know what the rights of a husband are?"
"Why, yes, in a general way."
"And the rights of a wife?"
"Of course."
"Well, now, sir," said the caller, drawing a chair up to the clergyman's desk and taking a seat, "has a wife a license to torture a husband?"
"Certainly not."
"If she makes his life miserable he has redress, of course?"
"Yes, but I should advise—"
"Never mind your advice now. We'll come to that later. My wife complains that I don't shave often enough."
"Oh, that's a small matter."
"Is it, sir? Is it? Just wait! I told her that that was my affair, and then she taught the children to cry when I kissed them, so that she could say that my rough chin hurt them."
"That hardly showed a Christian."
"Wait a minute! Yesterday morning I found them playing with the cylinder of a broken music box. You know how that seems to the touch?"
"Certainly."
"Well, she'd taught them to call it 'Papa's chin.'"
"Really, sir, I must admit—"
"Wait till I'm through. Today one of them got up on my knee, passed his little hand over my chin, and called it 'Papa's music box.' Now, sir, I ask of you as a Christian man and as the man who tied the knot, what shall I do?"
"Get shaved," replied the clergyman, softly, as he returned to his work.—*The Chicago Tribune.*
A CAN of tea exploded at a picnic recently. Gunpowder tea, probably.

(now Heuck's Opera House), Cincinnati, and scoring a success in spite of her youth and her inexperience. She appeared, at Mr. Richmond's suggestion, under the stage name of Ida Stratton. Among her associates in the company were Effie Weaver, Nellie Lingard, Spencer Pritchard, Nelson Decker and Charlie Fisher. Miss Madison remained with this company one week, and in September following she joined the support of Adelaide Elliot, an English actress, who was touring the West in a repertory. Miss Madison was cast for Nanine in "Camille," Joice in "East Lynne," etc., and for about a month they visited the smaller Ohio towns, the tour ending disastrously at Upper Sandusky. With Miss Elliot's company, the young actress was billed as "Marie Thorne." Miss Madison, who had meanwhile married (in August, 1880), was then in retirement for several years, making her reappearance in the winter of 1884 with the Graham Earle and Agatha Singleton Co., opening as Dame Crockett in "Davy Crockett," and playing also Mercy Kirke and Clara in "Hazel Kirke." Nellie Tierney in "The Inshavogue," Barbara in "East Lynne," Janey in "Pernell" (Mr. Earle's play of that title), Nellie Armory in "Lost in London," Mrs. Fairweather in "The Streets of New York," Henriette in "The Two Orphans," Madelon and Mother Hubbard in "Fanchon," etc. The tour took in Indiana, Illinois, etc., and at the end of five months Miss Madison left the company. At Chicago she was engaged as singing juvenile and soubrette by Edmund R. Dalton, and with him, this time billed as "Marie Plunkett," she went to New Orleans, where, in August, 1885, she appeared with him in light sketches, etc., at a Milneburg Summer vaudeville. Later, Mr. Dalton put on the burlesque of "Pocahontas," in which Miss Madison played Pocahontas, and afterwards "Pinafore," in which she sang the male role of Ralph Rackstraw. Mr. Dalton then determined to make a tour of the South in serious roles, and Miss Madison became his chief actress. They opened at Montgomery, Ala., where, for two weeks they played "The Iron Chest," "Lost in London," "Fanchon" and "Ingomar." At the end of that time the young leading lady fell ill, but soon recovered, and the road tour was resumed through Alabama and Georgia. In January, 1888, Miss Madison returned to Chicago, and signed for

1886, at Keithburg, Ill., and playing towns in Iowa, Nebraska, Missouri and Dakota. She left the company at Chadron, Neb., and returned to this city, Dec. 18, 1887. She then went to Boston and Brooklyn with W. M. Paul, playing in "The Lucky Ranch" and "The Danites." Miss Madison's next engagement was a brief one, lasting only a fortnight, with a Chicago burlesque company in "Adonia." She then went to Kansas City as leading lady in a local stock company, playing a modern repertory, and doing, as she expresses it, "much important and hard work for little pay." She finished this engagement with success, and, on her way back to New York, made her first essay in a Shakespearian play, by appearing at very short notice, at Paola, Kan., as a Player, Queen and Oseir in "Hamlet," in the support of Geo. C. Mill. Returning to New York, Miss Madison remained inactive until June, 1888, when she accepted an engagement with the Borritt Ashton Co. for a tour of New England, in "Fanchon," "East Lynne," "Monte Cristo," "Hazel Kirke," "Fate," "Lady Audley's Secret," "Queen's Evidence," etc. Her next engagement was with N. S. Wood's Co., which she joined Aug. 20, 1888, then assuming for the first time her present professional name of Marie Madison, and remaining until Dec. 1, 1888, when illness compelled her to close. In March, 1889, she accepted a brief engagement as Alida in E. M. Gardiner's "Streets of New York" Co. (Frank Kilday, star), and in the Fall she joined the Marie Hubert-Frohman Co., in "False Charming," "May Blossom" and "Ingomar."
In February, 1890, Miss Madison, who was still in Manager Gustave Frohman's employ, began to write "The Witch," which was a month or two later delivered to Mr. Frohman. Philip G. Hubert ("Philip Hamilton") was then called in as collaborator, and the charming play was first acted on Nov. 10, 1890. An earlier play by Miss Madison was "The Dear Little Shamrock," acted Oct. 31, 1890, and she also rewrote "The Bullfighter," by H. J. Belmer. In July, 1891, Miss Madison went South, but soon returned to this city, where she has since pursued her playwriting and literary occupation. "The Witch" has recently been issued in book form, and she has several new plays in completed shape, one of them, a melodrama, giving especial promise of success. It is called "Circumstantial Evidence," and is novel in theme.

A SIGH FOR THE PAST.

WRITTEN FOR THE NEW YORK CLIPPER.

I'm sitting in my room, John, in a house that's far away
From the field we used to romp in, while the men were loading hay;
And as I watch the lazy smoke from my pipe go up in clouds,
I see that dear old field again, and the cattle as they browse;
On fancy's train I'm whirled away from the noisy, busy crowds,
And lay with you in the meadow where we used to herd the cows.
I heave a sigh for the dear old games, as boys we used to play,
And would that time could backward keel, as we used to on the hay,
And so land us nearer childhood days a score of years or more,
Giving back to us our youthful joys—and e'en our little rows;
But most of all I wish, and would choose all else before,
To wade the slough in the meadow where we used to herd the cows.
I wandered off to look for wealth—am contented yet to roam,
While you remained to till the field, and guard the dear old home;
But as I've gazed in wonderment on sights that turn my brain,
My head grew dazed by the city's whirl, and moist my heated brows,
I long'd to be in the rude old tent that sheltered us from rain,
With you in the dear old meadow where we used to herd the cows.
Fortune's been most kind to me, her gifts have not been mean or few,
And while she's treated me so fair, she's not forgotten you;
But of all the gifts she's lavished, or still may have in store,
There's none can bring the feeling back, or the youthful glee arouse,
That filled me when you ate the apple, giving me the core,
As we sprawled out in the meadow where we used to herd the cows.
I became an actor, for I loved that noble art the best,
And at Theopha's shrine will worship until I'm laid at rest;
For it fills the mind with noble thoughts, ambition points on high,
By the excursions into dreamland this art of art allows;
But the sweetest dream it brings to me, is when it lets me lie
Mid the willows in the meadow where we used to herd the cows.
ED. H. FELT.

A CREMATORY STORY.

WRITTEN FOR THE NEW YORK CLIPPER.

Everybody in Richmond knows Ned K—, that genial, open hearted Irishman, whose cafe is situated within a stone's throw of the State capitol building, and who is popular with Virginia's law makers, sports and theatrical people to a man.
About a month ago, after incessant debate as to the advisability of the scheme, the Board of Aldermen and the Common Council, in joint session, decided to adopt the incineration process in disposing of the city's garbage.
A site was selected within the suburbs for the erection of the crematory, a liberal appropriation being voted therefor.
Then arose a tumult of dissent from the residents and property holders in the vicinity of its prospective location, and so emphatic were their objections towards this unsavory possible neighbor that the City Fathers revoked their decision as to the site, and made another selection with the identical unsatisfactory results.
In short, the proposed crematory had become a standing, or rather, a moving joke, for it bid fair to rival the celebrated meandering Hebrew in Bohemian proclivities.
It was during this crisis that a party of good fellows stood one evening hanging over the bar, basking in the smiles of the genial Ned, and discussing the crematory, the plan of which an architect in the group had spread before him on the bar counter.
"Ned," said the man nearest that jovial spirit, as he gazed admiringly at the artistic manoeuvres of the matchless barkeeper, who was admixing the nectar, wherein the congealed crystal scintillates and the golden peel floats idly—"Ned, what's your idea of this crematory business?"
"Sure an' it's right in it I am wid the popylar sentiment," returned the festive Ned, with a know-it-all wink.
Now, let it be known that, although he is an extensive subscriber to the newspapers, Ned has never found it necessary to invest in eyewater, on account of a too frequent perusal of the journals, and the word crematory was to his vocabulary an unknown factor; but he was loth to admit his ignorance.
"What do you think of the site?" resumed his questioner.
Ned squinted through the corner of his eye over at the drawing.
"Faix thin, I belave it's an illigant soight," he ventured, while a we've-taken-in-the-situation smile gradually overspread the features of the now attentive throng.
"But," grinned the querist, determined to corner him and force him to acknowledge the corn:
"Where would you consider a good location for the crematory?"
Ned glanced for a troubled moment at the drawing of the obelisk shaped consumer of refuse—"Sure an' where else shud it be," he said, "but beyant in the Capitol Square, wid the rist av the monnymints?"
R. E. GOLDEN.

It is a pleasure to learn that there are to be no side shows at Chicago's World's Fair. The directors have decided that the entrance fee shall entitle the visitor to see everything within the enclosure.

La Clair, Louis	O'Day, Billy
Leonard & Moran	Osborne, Mur
La Strange, J. C.	Osmonds, E

This image shows a vertical strip of a book's binding. On the left is a light-colored, textured surface, likely the front or back cover. To its right is a dark, heavily textured vertical strip, which appears to be the spine of the book. The rightmost portion of the image is a solid black area, possibly representing the inner hinge or the inside of the cover.

This image shows a vertical strip of a book's binding. The left side is a light-colored, textured material, possibly paper or cloth, with some minor discoloration and a small dark spot near the bottom. The right side is a dark, textured material, likely leather or a dark cloth, showing a vertical crease or seam where it meets the lighter material. The overall appearance is that of an old, worn book binding.

This image shows a vertical strip of a document page. On the right side, there is a dark, textured vertical band, likely representing the binding or spine of a book. To the left of this band is a lighter, off-white or light gray surface with a visible paper grain. The overall appearance is that of a close-up, vertical view of a page edge or a narrow section of a document.

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This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor creases and discoloration, characteristic of old paper. The right edge of the page is bound into a dark, textured cover or spine. There is no text or other markings on the page.

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THE THEATRE IN AMERICA.

Its Rise and Progress during a Period of 160 Years—A Succinct History of Our Famous Plays, Players and Playhouses—Opening Bills, Casts of Characters, Lives of Distinguished Actors and Actresses, Notable Debuts, Deaths, Fires, Etc., Etc.

Written for The New York Clipper by COL. T. ALLSTON BROWN.

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Pike's Opera House.

well known as the Grand Opera House, located on the northwest corner of Eighth Avenue and Twenty-third Street, was erected by Samuel N. Pike, of Cincinnati, O. The property on which it stands originally belonged to the estate of Clement C. Moore. In 1843 it was leased for twenty-one years to George C. Peters and Lent, proprietors of the old Knickerbocker line of stages. In May, 1864, Mr. Pike bought off all the tenants, and the property in fee from the heirs of Mr. Moore. Mr. Pike at once commenced the erection of a magnificent building. It is built of brick, the walls of the side and back being two feet thick, the wall dividing the auditorium and vestibule is 16 inches thick, the vestibule is 72 feet 8 inches by 44 feet. In the southeast angle the vestibule there is a hall, twenty-one feet 8 inches by twenty-two feet and six inches, from the south and east sides of which the entrance lobbies commence—one side leading through an entrance lobby twenty feet six inches wide and seventy feet long, to Eighth Avenue—the other to Twenty-third Street by an entrance lobby twenty-two feet wide and forty-five feet long. It has three entrances—one on Eighth Avenue, one on Twenty-third Street and one (for the gallery) on Twenty-fourth Street.

The house proper is 185 ft. in length, 80 ft. in breadth, and the height from the parquet to the dome is 70 ft. The auditorium consists of six proscenium boxes, parquet, circle, dress circle and family circle. The seating capacity of the house is 1,885, but over 2,000 persons have been admitted. The entire cost of the building was about one million dollars. The stage is 70 ft. deep, 50 ft. wide and 45 ft. in height, and in a spectacle a perspective of 190 ft. could be obtained. There were many novelties in the scenery, the grooves extending across the stage, and the gas, with accompanying reflectors, raised or lowered at pleasure. The flats are 22 ft. high and 30 ft. wide. The stage was designed by Benson Sherwood, and can be taken apart in the smallest sections with ease. The depth from the stage to the sublevel is 32 ft. The entire building is heated by steam, the engine being in front of the house.

The opening performance was announced for Jan. 6, 1868, with Italian opera, but, in consequence of an accident to Sig. Brignoli, the initial performance was postponed to Jan. 13. The company consisted of Mme. Anna De La Grange, Adelaide Phillips, Isabella McCullough, Brignoli, Massimiliano, Orlandini, Susini, Colletti, Sarti, Nicolao (musical director) and Max Strakosky, manager. "Il Trovatore" was given with this cast: Leonora, Anna De La Grange; Azucena, Adelaide Phillips; Manrico, Sig. Brignoli; Count Di Luna, Sig. Orlandini; Ferrando, Sig. Colletti.

This was Anna De La Grange's first appearance in ten years. "Norma" was presented 10, Susini making his debut here as Giovanni. "Il Trovatore," 13, "La Traviata," 15, "Ernani," 16, "Don Giovanni," 17, "Lucia Borgia," 18, "Matinee," 18, "Don Giovanni," 19, Sig. Brignoli made his operatic debut in this city 20 as German in "La Traviata." Brignoli opened 27, "The Marriage of Figaro," here as Lionel in "Martha." The season closed Feb. 2.

Max Maretzek commenced a season Feb. 24 (announced for the 17th). S. N. Pike, proprietor; Max Maretzek, musical director, and Lafayette Harrison, manager. The troupe consisted of Mme. Pappa Ross, Maria Hank, Fanny Natalie, Signora Annetta Ronconi, Mrs. Jenny Kempton and Signor Paccini. Testa, Ronconi, Bellini, Antonucci, Harill, Baccini, Dubreuil and Habelman. "Norma" was the first opera presented. Mme. Augusta States made her debut in "Norma" here, March 2, in "Ernani," 11, Mrs. Eliza Lumley made her debut as Azucena, in "Il Trovatore." Mme. Izora Elder first appeared 13, as Annetta, in "Crispino e Colomare." The season closed 14.

Was reopened 16, for a dramatic season, Lotta acting Topsy, in "Uncle Tom's Cabin." The company consisted of S. Drake, James Dunn, Louisa Eldridge, Bella Green and others. "Tommy" survived only two nights, when "The Pet of the Petticoats," "Family Affairs" and "Good for Nothing" closed the house with a week's performance. "Fred Maeder's play, 'Lola,' reopened the house May 13. The company: John Drott, McKee Rankin, Frank Lawler, George C. Boniface Sr., Chas. Hale, G. C. Parkes, Celie Logan, Kate Newton, Emma Skerrett, Lillie Eldridge, and Mrs. G. C. Boniface. "The Poor Strangers" was produced 27, but was a failure. The house closed after its fourth performance.

H. L. Bateman was the next manager, who commenced Oct. 14 with an opera bouffe troupe, in "La Grande Duchesse." Miles, Tostee and Lambie, and M. M. Aujac, Lucie Lagriffoul, Duchesse, Baron and Guldon, in the respective roles of La Grande Duchesse, Wanda, Fritz, Prince Paul, Baron Puck, General Bonn, Baron Grog and Nepomuc.

This evening was shown for the first time a new act drop, by Francesco Angere, in which, says, they have had \$6,000. It was 45 ft. wide and 42 long, and represented the landing of Christopher Columbus. Mile, Irma appeared Nov. 16 in "Barbe Bleue."

The two opera bouffe companies under Bateman's control joined forces, and the troupe, Irma, Lambie, Ducas, Marie Tholer, Henrietta Ross, Mathilde, Hamilton and Louise, and M. M. Aujac, Deere, Duchesse, Ledue, Lagriffoul, Tholer, Francis, Dardignac, Benedick, Hamilton, Guldon and Edgard. "L'Eschion" and "Le Conte de Nivola" were Tostee and Dardignac in the chief roles Dec. 7, 8. An act of "La Grande Duchesse" and two acts of "Barbe Bleue" made up the bill, with Tostee in the former and Irma in the latter. Dec. 9 "Les Bavauds" was produced for the first time in America. The cast: Rolando, Mile, Tostee; Beatrice, Mile, Ducas; Ines, Mile, Lambie; Sarmiento, M. Duchesse; Toribio, M. Ledue; Christoval, M. Lagriffoul. The second act of "Barbe Bleue" was played with it each evening up till Dec. 21, when was presented for the first time in America, "Le Conte de Nivola." Valentin, Mile, Irma; Laurette, Mile, Lambie; Fortunio, M. Francis; Friquet, M. Ledue. "Les Bavauds" was played with it until Jan. 1, 1869.

On the last nights, Tostee having been incapacitated by an accident, the role of Rolando was taken by Mile, Irma. Ducas sang La Grande Duchesse 26. Mile, Lambie appeared 27 as the Grand Duchesse.

"La Perichole" was heard Jan. 4, 1869, for the first time in America. The cast: La Perichole, Mile, Irma; Ninetta, Mile, Anna Gaudinella; Mile, Rose Mannefretta; Mile, Hamilton Berginella; Mile, Tholer First Notary; Mile, Carmin Mastrilla; Mile, Chadi Second Notary; M. Guldon Fraquinella; Mile, Arlene First Drinker; M. Rebra Bramilla; Mile, Mathilde Second Drinker; M. Brunet Piquillo; Mile, Ribella; Mile, M. Aujac; Don Andrea; Mile, Ribella; Mile, M. Lagriffoul; La Comte de Panatella; M. Lagriffoul; Don Pedro de Hinojosa; M. Edgard La Marquis de Trepole.

Mr. Bateman closed his management Jan. 9, having sold his interest in the opera bouffe troupe to James Fisk Jr. Irma took a benefit Jan. 20, when the third act of "Il Trovatore" was given, with that lady as Leonora, M. Aujac as Manrico and M. Tholer as the Count di Luna. M. Colonne also performed a violin concerto.

The Ladies' Hebrew Benevolent Society had a benefit Feb. 2. "Les Deux Aveugles" was presented (a first time in America), with Ledue as Giffard, and M. Lagriffoul as Patachom. Irma and Aujac closed Feb. 6, when "La Perichole" was given.

"Orpheus aux Enfers" had its first representation here 8, with this cast: Orpheus, M. Deere; Euridyce, Mile, Tostee; Jupiter, M. Duchesse; Venus, Mile, Ducas; John Stark, M. Guldon; Diana, Mile, Canadea; Mercure, M. Lagriffoul; Minerva, Mile, Chadi; Aristee, M. Ledue; Minerva, Mile, Delphine; Pluto, M. Ledue; Minerva, Mile, Delphine.

This was Mile, Canadea's first appearance. The second act of "La Grande Duchesse" a duo by M. Guldon and Mile, Ducas, and first time in America of "Mons. Choufleur," with Tostee as Ernestine, and Ledue, Deere, Lagriffoul, Guldon and Duchesse, closing with the second act of "La Belle Helene." This closed the season 20, and was for the benefit of Ledue, Lagriffoul and Duchesse.

The title of this house was then changed to

The Grand Opera House.

with James Fisk Jr. and Jay Gould as proprietors, and Adolph Birgfeld as operative manager. Mr. Gould's name appeared only a few days. The opera bouffe troupe continued in "La Perichole." On March 31 James Fisk's name appeared as sole proprietor, and Clifton W. Taylor as sole manager. Wm. Davidge Sr. was stage manager, and Henry Tinsington musical director. "The Tempest" was the opening play. The cast:

Prospero, E. L. Davenport; Francisco, N. McIntyre; Ferdinand, Frank Mayo; Trinculo, Walter Lennox Sr.; Caliban, Wm. Davidge Sr.; Boatswain, Geo. Johnson; Alonso, F. C. Bangs; Miranda, Josephine Fiddes; Sebastian, T. F. Egberts; Ariel, Catherine Lucette; Gonzalo, C. Lovedy; Juno, Miss Oakley; Stephano, F. Chippendale; Ceres, Lily Davenport; Antonio, Jas. Carden; Iris, May Saville; Adrian, E. Gillett; The Harpy, Nannie Egberts.

There was a ballet led by Mile, Moriachi. This was the first appearance in this city of Frank Mayo. It was a beautiful as well as an expensive production. The following salaries were paid: E. L. Davenport \$300, Frank Mayo \$250, Wm. Davidge \$60, F. C. Bangs \$40, T. F. Egberts \$25, Walter Lennox \$40, Chas. Ledue \$20, F. Chippendale \$20, Jas. Carden \$40, E. Gillett \$25, Nichol McIntyre \$25, Geo. Johnson \$25, Josephine Fiddes \$125, Catherine Lucette \$75, Jenny Oakley \$15, Lily Davenport \$30, May Saville \$30, Nannie Egberts \$10, the Moriachi Ballet Troupe \$125, comprising six premieres dancers, ten choruses and five attendants.

Sardou's "Patrice" had its first performance in America May 31. It was purchased by Clifton Taylor at Paris, and expressly translated and adapted for this theatre by himself and A. De Lile.

The scenery was by Marston and Adcock, Seavey, Thorne and Smith, from original models and designs, which had cost nearly \$300 in Paris. The properties were by Sam Wallis, husband of Mme. Ponisi. The costumes were chiefly from Paris. There were 100 soldiers, supernumeraries, etc. in the production. The total receipts of its twelve nights (including two matinees) were only \$6,223.30. Mr. Sardou was said to have given De Lile \$200 in gold and paid his passage to New York from Paris. The cast: Count Rysor, C. W. Coulstock; The Duke of Orleans, J. Clinton Hall; William of Orange, Wm. H. Beckman; Don Carlos, a mute, M. H. Beckman; Donna Rafaela, Marie Grey; Don Juan, Nannie Egberts; Don Alvaro, Frank Mayo; Albert, Geo. Johnson; Duke of Alva, F. C. Bangs; Miguel, Nichol McIntyre; Jonas, F. Chippendale; Navarra, H. W. Peck; Norcarmes, Jas. Carden; Von Strapen, J. A. Burnes; Capt. Belton, Chas. Ledue; J. D. Billy Vargas, A. C. Knoll; Galeana, J. D. Billy.

The Moriachi Ballet Troupe was one of the features. The play was a failure, and was withdrawn in two weeks, and the house closed.

The house was reopened 1869, with Harry C. Page, as business manager; H. R. Phillips, stage manager; H. Tinsington, musical director. Lucille Western was the star, and the company engaged to support her were McKee Rankin, J. Newton Goldthold, W. L. Tinsington, E. L. Tholer, E. L. Tholer, Church, Vilting Bowers, W. A. Donaldson, G. F. De Vere, H. C. Barton, Mrs. M. A. Bradshaw, Mrs. Marie Wilkins, Mrs. F. Blaisdell, Alice Wren, Blanche Bradshaw, Emma Madern, Fanny Cave and La Petite Wren. "The Tempest" was the opening play. "Leah the Forsaken" was acted July 10, followed by "Oliver Twist" 6; "The Child Stealer" 10; 26, "Satan in Paris" Aug. 2, "East Lynne" 7, "Lucresia Borgia" and "Handy Andy" 9, "The Green Hoods" 14, "Gloria Meadows" 15, "Lucille Western" 16, "The Child Stealer" 17, "The Child Stealer" 18, "The Child Stealer" 19, "The Child Stealer" 20, "The Child Stealer" 21, "The Child Stealer" 22, "The Child Stealer" 23, "The Child Stealer" 24, "The Child Stealer" 25, "The Child Stealer" 26, "The Child Stealer" 27, "The Child Stealer" 28, "The Child Stealer" 29, "The Child Stealer" 30, "The Child Stealer" 31, "The Child Stealer" 32, "The Child Stealer" 33, "The Child Stealer" 34, "The Child Stealer" 35, "The Child Stealer" 36, "The Child Stealer" 37, "The Child Stealer" 38, "The Child Stealer" 39, "The Child Stealer" 40, "The Child Stealer" 41, "The Child Stealer" 42, "The Child Stealer" 43, "The Child Stealer" 44, "The Child Stealer" 45, "The Child Stealer" 46, "The Child Stealer" 47, "The Child 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Manager Selee, of the Boston Club, speaking about the offer said to be made by the New York Club for the release of Kelly, said: "If Mike Kelly were in his present form, it will be a mistake to release him. Kelly, throwing the ball in splendid form, and no one is working harder to get into first class playing condition. It is evidently in earnest."

The New Yorks played the Princeton College team April 2 at the Polo Grounds, this city, the former the winning by a score of 9 to 1. Bassett did the best batting, making four safe hits. An error by Bassett in the first inning gave the collegians their only run. Bass pitched the first six innings and was hit safely four times. King kept the Princetons down to two hits in three innings.

The Cincinnati won again, April 3, at Cincinnati when they defeated the Columbus nine by a score of 4 to 2. Both teams were arrested after the game. Mullin held the visitors down to four scattering hits.

The St. John College team defeated the Mercury Athletic nine April 3, at Fordham, N. Y., by a score of 9 to 0.

March 27, St. Louis, they then defeating a picnic nine by a score of 14 to 1. Maloney was batted hard by the winners, who were credited with fourteen safe hits.

Bob Addy, who played professionally with many clubs including the Boston, Philadelphia and Chicago, is now keeping a hardware store at Pocatello, Idaho. He is one of the most eccentric individuals who ever handled ball or bat.

RACING ON THE HEIGHTS.

of Bennett, Warn, Jockey Macauley and the colt, tonic, for the alleged pulling of the colt in the race. They were given a hearing and indignantly denied any attempt at fraud, claiming that the horse rank cur, and is not to be depended upon at all times run up to his true form. In the Owners' Handicap five furlongs, a dead heat was run between Seam and Blackburn. It was a very exciting race, but a

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LIGHT, STRONG, DURABLE, SWEET AND BRILLIANT. CONSTRUCTED ON NEW PRINCIPLES. I invite the closest inspection as to tone or construction of these goods. If they do not excel all others to which they may be compared money will be cheerfully refunded. Send for illustrated catalogue and testimonials. W. A. COLE, 179 Tremont Street, Boston, Mass.

NOTICE.
Circus Managers & Zoological Gardens
FOR SALE, SNAKES.

One large Female Indian Elephant, nine feet high, very docile, one Male Yak, Group of Lions, Tigers and Leopards. Will arrive about April 1, a large invoice of Leopards, Antelopes, Snakes and Rare Monkeys from the West Coast of Africa. A large assortment of Snakes, Monkeys and other animals always on hand at very low prices.

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154 in. \$33.00; 156 in. \$33.50; 158 in. \$34.00; 160 in. \$34.50; 162 in. \$35.00; 164 in. \$35.50; 166 in. \$36.00; 168 in. \$36.50; 170 in. \$37.00; 172 in. \$37.50; 174 in. \$38.00; 176 in. \$38.50; 178 in. \$39.00; 180 in. \$39.50; 182 in. \$40.00; 184 in. \$40.50; 186 in. \$41.00; 188 in. \$41.50; 190 in. \$42.00; 192 in. \$42.50; 194 in. \$43.00; 196 in. \$43.50; 198 in. \$44.00; 200 in. \$44.50; 202 in. \$45.00; 204 in. \$45.50; 206 in. \$46.00; 208 in. \$46.50; 210 in. \$47.00; 212 in. \$47.50; 214 in. \$48.00; 216 in. \$48.50; 218 in. \$49.00; 220 in. \$49.50; 222 in. \$50.00; 224 in. \$50.50; 226 in. \$51.00; 228 in. \$51.50; 230 in. \$52.00; 232 in. \$52.50; 234 in. \$53.00; 236 in. \$53.50; 238 in. \$54.00; 240 in. \$54.50; 242 in. \$55.00; 244 in. \$55.50; 246 in. \$56.00; 248 in. \$56.50; 250 in. \$57.00; 252 in. \$57.50; 254 in. \$58.00; 256 in. \$58.50; 258 in. \$59.00; 260 in. \$59.50; 262 in. \$60.00; 264 in. \$60.50; 266 in. \$61.00; 268 in. \$61.50; 270 in. \$62.00; 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728 in. \$176.50; 730 in. \$177.00; 732 in. \$177.50; 734 in. \$178.00; 736 in. \$178.50; 738 in. \$179.00; 740 in. \$179.50; 742 in. \$180.00; 744 in. \$180.50; 746 in. \$181.00; 748 in. \$181.50; 750 in. \$182.00; 752 in. \$182.50; 754 in. \$183.00; 756 in. \$183.50; 758 in. \$184.00; 760 in. \$184.50; 762 in. \$185.00; 764 in. \$185.50; 766 in. \$186.00; 768 in. \$186.50; 770 in. \$187.00; 772 in. \$187.50; 774 in. \$188.00; 776 in. \$188.50; 778 in. \$189.00; 780 in. \$189.50; 782 in. \$190.00; 784 in. \$190.50; 786 in. \$191.00; 788 in. \$191.50; 790 in. \$192.00; 792 in. \$192.50; 794 in. \$193.00; 796 in. \$193.50; 798 in. \$194.00; 800 in. \$194.50; 802 in. \$195.00; 804 in. \$195.50; 806 in. \$196.00; 808 in. \$196.50; 810 in. \$197.00; 812 in. \$197.50; 814 in. \$198.00; 816 in. \$198.50; 818 in. \$199.00; 820 in. \$199.50; 822 in. \$200.00; 824 in. \$200.50; 826 in. \$201.00; 828 in. \$201.50; 830 in. \$202.00; 832 in. \$202.50; 834 in. \$203.00; 836 in. \$203.50; 838 in. \$204.00; 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1893. SEASON 1894.

H. D. CLARK, . . . **Sole Proprietor and Manager.**
TO MANAGERS: **A CARD TO MANAGERS:**

Now booking for the season of '93 and '94. The scale of prices will be 25c., 35c., 50c. and \$1.00.

The NINTH STREET THEATRE will be the largest Theatre, with the largest stage (except one), in the city. A seating capacity of 3,000.

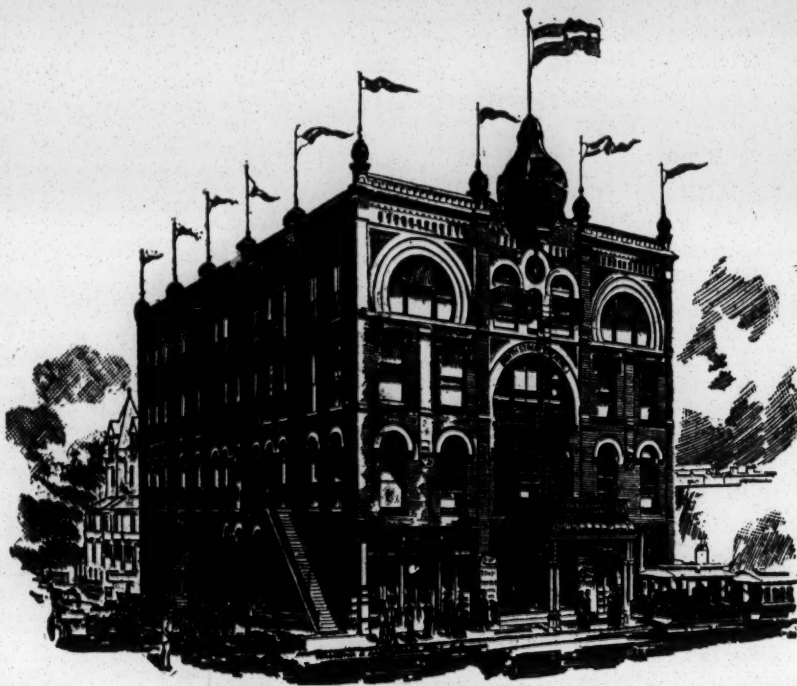
Six different lines of cable pass in front, and within one block of theatre.

Size of stage, 72x44ft. Stage opening, 40ft. Height of proscenium arch, 40ft.

Auditorium and balconies all seated with upholstered, plush finished opera chairs.

Heated by steam throughout, and supplied with gas and electricity.

Managers of first class attractions ONLY, can book time for season of '93 and '94, commencing March 5, 1893. All attractions engaged for one week, with the usual matinees.



As I assume the entire control of the above house after March 5, 1893, I intend to run same for a period of twelve weeks. In the meantime, my new building (the new addition) will be in course of construction. The house will close the season about June 1, 1893, for the Summer season. The auditorium will be lowered to the ground floor, connected with the new building, enlarged throughout, and the interior will undergo a complete reconstruction, ready for the opening of the Fall season, about September 1, 1893. I would like to hear from Managers of first class attractions, desiring time. Address all communications to

H. D. CLARK,

322 West Ninth Street, Kansas City, Mo.

NEW HOUSE.

MUSIC HALL,

FRANKFORD, PENNA.

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WILL OPEN ABOUT SEPT. 19.

Want a Strong Opening Attraction. Will Pay a Good Certainty for the Right Company.

Managers of all first class companies, with open time for season of '92 and '93, are requested to write. We cater to the best class of people, and we want the best attractions.

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 Music Hall, Frankford, Penna.

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LADY MUSICIANS, FOR PARIS GAIETY GIRLS' BIG COMPANY,

FEMALE BAND OF TEN TO TWENTY.

Must be good lookers and dressers. Also LADY LEADER for Brass and String. All send photos. State lowest salary. All expenses paid. Long season. En route to the Pacific Coast. Managers having open time for this and next season, address as per route. THE BEST SHOW, THE FINEST COSTUMES, THE GREATEST AND LARGEST VARIETY OF SPECIAL PAPER, from the Donaldson and Erie Lithograph Companies. 26th WEEK OF PHENOMENAL SUCCESS. PACKED HOUSES NIGHTLY.

NOTE PRESS AND PUBLIC OPINIONS FROM LOUISVILLE, KY.
 The bill given by the Paris Gaiety Girls' Combination, at the Buckingham Theatre, this week, contains some extremely clever features. The triple bar act and the turn of Campbell and Shippey are the very best of their kind, and the dancing of the young lady who does Carmencita's act, is warmly applauded every night. The house is crowded at every performance.—COURIER-JOURNAL, March 17, '91.

The Paris Gaiety Girls opened a week's engagement last night at the Buckingham. The show is a good one throughout, some of the specialties being far above the average.—THE POST, March 15.

The Paris Gaiety Girls gave an excellent performance at the Buckingham, last night, to a packed house. Some of the specialties given are as good as seen on the vaudeville stage. The same bill for the remainder of the week.—THE POST, March 15.

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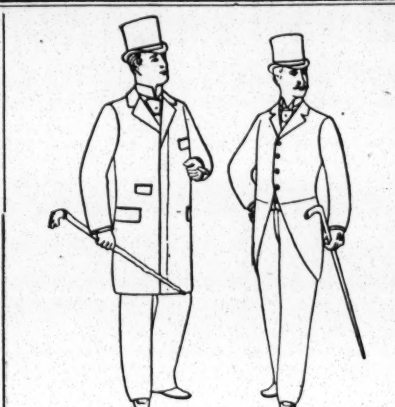
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